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VOL. 56.—No. 2.

SATURDAY, JANUARY 12, 1878.

PRICE { 4d. Unstamped.  
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### "VIENI LA BARCA."

**THE MISSES ALLITSEN** will sing GOLDBERG'S admired duet, "VIENI LA BARCA E PRONTA" at Mr Kube's Festival at Brighton, February next.



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## Box II.

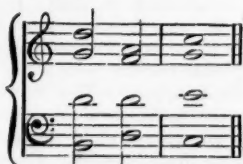
(Prescribed by Dr Macfarren.)

## EXAMINATION FOR THE DEGREE OF DOCTOR OF MUSIC.

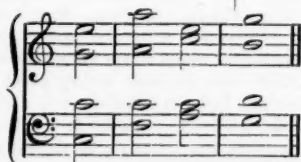
(It is found desirable that every Hatfellow-commoner should know a little of everything, including something about the Moon and something about Music.—D. P.)

FRIDAY, DECEMBER 28, 1877. 2 P.M. TO 4 P.M.

6. State (with reference to the scale of pure intonation) why, in a diatonic progression, the effect is different of the chord of the tonic after the chord of the supertonic, thus—

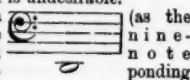


from the effect of the chord of the dominant after the chord of the sub-median, thus—



State which of the two is good, and which is undesirable.

7. Write the series of harmonies from generator, the prime, or first; as far as the tenth harmonic. Mark a cross against each that differs in intonation from the corresponding note in the tempered scale.



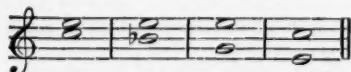
8. State the primary and secondary roots of this chord,



Explain the harmonic principle upon which the secondary root and the notes peculiar to it are evolved from the primary root. State to what two major and what two minor keys the chord belongs, and exemplify its resolution in each of the four.

9. State between what degrees of the diatonic or chromatic scale in any major or minor key, consecutive 5ths between outside parts have a good effect, and what harmonies are best to accompany them. Write two examples of such progressions in pianoforte score of four-part harmony.

10. Write the resultant tone to each of these combinations, as discovered and taught by Tartini in 1714, and ascribed by Professor Helmholtz to Sorge (1740).



11. State in what the theory of "upper partial tones," by Professor Helmholtz, differs from observations by others of the sounding of harmonics.

12. State what harmonic relationships, besides that of the dominant, are available for the key of the second subject or series of ideas constituting the second principal division in the first part of a symphony or sonata. Name instances of the employment of these relationships in works in major keys by Beethoven.

13. State the difference in principle of the construction of the ancient Greek modes from that of the ecclesiastical modes. Write the scale of an octave in the Lydian mode of the Greeks, and one in the 5th ecclesiastical mode (sometimes also called the Lydian).

14. Score this extract for two violins, viola, violoncello, and double-bass, two flutes, two hautboys, two clarionets, two bassoons, two horns, two trumpets, and drums. State the work from which it is taken, and refer, so far as possible, to memory for the keys of the wind instruments and for the orchestration.



Cambridge University.

[We possess a score of the C minor Symphony of Beethoven, which is to be disposed of at a moderate price, to anyone who requires cramming.—D. P.]

Puccini!

(To Dishley Peters, Esq.)

DEAR D. P.,—I am very sorry I could not knock off the hexameters *demandés*, or, indeed, anything else; but you know what Horace said to his young friend Piso:—

"Tu nihil invitâ dices faciesve Minervâ;"

and, however much I might invite her, I found her still—*invita*.  
Michael of the Bringre.

[*Tant pis!*—for one who has hexameters at his tongue's end, a profound scholar, and a favourite of the Muses. If out of breath, Dupont might have stopped at the *Penthemimeris*.—D. P.]

At the Recital.

(See cartoon, January 5.)

A. G.—Oh! Dr Bülow, that's not right.

C. S.—Armes Kind!—*es vamp!*

A. Z.—Where's your book?

A. R. (*disguised*).—Hans! Was spielst du?

A. E.—Pauvre bon homme!

State of Bre. Birel.—Mon Dieu! Qu'aurait dit Kalkbrenner?



GOUNOD *contra* WAGNER.

BY LOUIS EHLERT.

(Translated expressly for the "Musical World.")

A short time ago, in a communication to Jules Commettant in the *Siecle* (May, 1874), Gounod published a pathetic appeal against a supposed outrage which Wagner was said to have perpetrated upon the Ninth Symphony. With all veneration for one of the most graceful of French composers, I cannot suppress the inference that he could not have been fully informed upon the point in question.\* There is some significant irony in the fact that the very hand now outstretched for a classical rescue should have been the one to turn Bach's famous prelude into that familiar transcription which has gained such deserved popularity through our open-air bands and grind-organs. For a man to intrude his own ideas upon a great masterpiece is surely a bolder outrage than to endeavour, on purely practical grounds, to give greater clearness to the master's work. That I may not be misunderstood, I wish to remark that, apart from this particular case, I by no means object to the small barbarism which lies at the root of Gounod's "*Méditation sur le premier Prélude de S. Bach.*" But the case in point is a little strong. People who live in glass houses should not throw stones, and people who can't aim shouldn't throw at all. Gounod's objections to Wagner's restoration of the Ninth Symphony are nothing more than a Rossini thunder-storm, and seem to be based more on a general dislike for Wagner, which is quite conceivable, than on any purely critical and genuine indignation.

Wagner has not "put a fresh coat of paint" over the Ninth Symphony, he has not introduced a foreign spirit into the score, but has only made practical suggestions which are intended to bring out Beethoven's thoughts more clearly in one or two places. As we know, Beethoven used the old horns and trumpets in his orchestra, and only wrote for those instruments. Every musician is aware that in our present orchestra all the parts written for horns and trumpets are played by valve instruments. What Beethoven wrote, often in mortal agony, under the restraint of the imperfect scales of his day, at present, when our horns and trumpets command the whole chromatic scale, sounds very strange to our ears, especially in passages where they give the theme. The essence of Wagner's propositions is directed towards restoring or re-casting the parts of the trumpets in accordance with their increased means of expression, in certain passages in the Ninth Symphony, where they come in with the subject. With the same view, at a performance of the C minor Symphony in Berlin, in a passage in the first movement where the bassoon has to represent the E flat horns in an impossible *motif*, Wagner gave it to the C horns, because in the modern orchestra there is plenty of time to change the crook, and the *motif* belongs without doubt to the horn, and not to the bassoon. In the same way, as every pianist has done for the last quarter of a century, we are now enabled, through the extended compass of our piano, to restore to their original wording all the passages in Beethoven's sonatas where his alterations in the return of the second subject were only necessitated by the limited compass of his instrument.

Together with restorations of this nature, Wagner makes two more suggestions, which may be considered to bear the character of improvements, though they also proceed from an endeavour to heighten the effect of two passages in the score. In the *scherzo* of the symphony there is a passage (the same which Habeneck once tried to improve by means of dynamic *nuances*) where the *motif* in the wood-wind is overpowered by the weight of the whole string band. At this point Wagner proposes to strengthen the *motif* with the horns, justly remarking that if Beethoven had been able to hear his own work at the time he would certainly have made the alteration in the instrumentation. Lastly, Wagner proposes, in the well-known difficult cadence for the four solo voices, to simplify one bar of the tenor part so as to bring the entrance of the triplet figure into greater relief.

\* The occasion of Gounod's letter was an account which appeared in the *Orchestra* (May, 1874) of a paper of Wagner's, and which, no doubt, gave a highly coloured version of it.

These notes on the Ninth Symphony are the substance of a paper which Wagner wrote for the *Musikalische Wochenblatt* (1873, No. 14). It is written with the most unmistakable veneration for the genius of Beethoven, and we must remember that, however opinions may differ about its author, as a conductor he is regarded with the most unqualified admiration by all the initiated. Therefore when such a one, who is perhaps more familiar than any other musician with all the secrets of orchestration, allows himself in an extraordinary case to make certain limited restorations in the sense referred to, it cannot be called giving Beethoven "a fresh coat of paint," or disparaging him. The indignation would only then be just if Wagner had arbitrarily altered Beethoven's idea or his intended colouring. If Gounod had taken up arms against a correction which Wagner introduced on the occasion of a performance of the "*Eroica*" in Vienna, he would have been in the right. In this case Wagner substituted thirds for the much discussed tremolo of seconds in the violins, in the middle of the first movement, a passage which has been proved to be authentic from the parts out of which Beethoven himself conducted the symphony. This is unjustifiable. The seconds proceed from the exuberance of a genius not altogether free from *bizarrie*. But only pedants could hesitate about modifying such few passages in the Ninth Symphony which with our present means of instrumentation seem weak, or insufficiently scored.

Of course, we do not mean to say that everyone is called upon to alter the old masters after his own fashion. A man must be somebody before he may take such liberties. The question as to the rights and limits of restoration cannot be legally determined. It is probably only the fear of chaos which ranges the majority on the opposite side. There was the same outcry about the end of all original art when the fugue in Beethoven's C major quartet was first played by the whole string band. It is not every fugue that can bear such treatment, but this only gains thereby in grandeur and impressiveness. On the other hand, if the fugue in the first movement of the C sharp minor quartet were to be performed even by eight players it would be horrible, because it is conceived for four individuals. Restoration does not belong to our day alone. Mozart wrote additional accompaniments to *The Messiah*. Bach, owing to his antiquated treatment of the orchestra and the subsequent development of instruments and instrumentation, has had to submit from of old to every conceivable form of alteration. Robert Franz, one of the profoundest of Bach's scholars, has lately aroused the opposition of the sticklers for the letter by his arrangements of Bach's works. Anyone who knows these works will be astonished at the degree of cleverness with which he has managed to give expression to the true spirit of Bach with our far more flexible modern orchestra. Even if one is inclined to criticize here and there, the whole is carried out with such veneration for Bach and with such appreciation, that it is impossible to understand the orthodox horror with which it inspires strict believers. Is it not more sensible to transpose a "*clarino*" part which was written for quite different trumpets than those now in use into the language of our present orchestra, than to leave it to stammer through its torturing alphabet? Is it acting in Bach's spirit to allow what is impracticable on our instruments to incur the danger of sounding ridiculous? Given that the tenor voice could alter in its nature like a Bach instrument, would anyone hesitate to change the part written for it in accordance with its altered nature? If the means of execution of one time decay and are outstripped by those of another, it will always be allowable to renew the former by the latter. Only it requires a delicate hand to destroy as little as possible of the old *patina* in the process.

A more difficult question is that of the restoration of lost fragments, of the completion of unfinished works, and, finally, of abbreviations. The history of the fragments of *Demetrius* and of Mozart's *Requiem* have taught us how difficult it is to complete a work in the spirit of the original author. No less difficult is it to determine where the right of abbreviation begins. All Schubert's instrumental works, with few exceptions, would gain by reasonable abbreviations. Take the C major Symphony, for instance, where whole pages might

be cut out of the score of the *andante*,\* mere fatiguing repetitions, which only weigh over again what has been weighed long before. In the oratorios of Bach and Handel, especially the former, the right of selection, above all in the superabundance of arias, has long been established of necessity. The drama and the opera are usually subject to the scissors. Heaven preserve us from a musical Johann Ballhorn,† who would cut and trim Beethoven for a court concert; but may we also be preserved from pillar-saints, who regard every improved horn part as high treason against the genius of a score.—“*Aus der Tonwelt*,” *Essays von Louis Ehlert*. (Berlin.) *Behr's Buchhandlung*.

## MUSIC AT GLASGOW.

(From the “*Glasgow Herald*.”)

The seventh and penultimate Saturday Popular concert of the present series was given in the New Halls on Saturday evening, when an enormous audience all but filled the vast concert-room. We are inclined to regard this concert as the most noteworthy of the season, and that for two reasons, as it served the dual purpose of introducing to Glasgow a distinguished pianist, Mrs Beesley, and to Great Britain a new *prima donna*, Mdle Mary Lido. It is gratifying to record that both appearances were unequivocal successes, a verdict which was clearly evinced by the enthusiastic applause of the audience, and one in which we cordially join. Mrs Beesley, in conjunction with her *maestro*, Dr von Bülow, first played Saint-Saëns Duo Concertante for two pianofortes on a theme from Beethoven's Opus 35. Not a word requires to be said regarding the performance of Dr von Bülow's share of the work, except that he was at his very best. Mrs Beesley had played only a few passages when it was distinctly felt that she must be ranked amongst pianists of the highest order. She possesses a clear and distinct touch, with a facile command over every technical difficulty, and still more, she has a true artistic feeling for the music being interpreted. Dr von Bülow, like a gentleman, awarded Mrs Beesley the primary part of the Concertante, and his politeness in doing so was not misplaced, for his pupil, from the first to the last bar, gave a rendering of the music which must have satisfied even the Doctor himself. Be that as it may, the audience was specially loud in a well-deserved meed of praise. At the conclusion of Liszt's “*Fantaisie on Hungarian Melodies*” for piano and orchestra, Mrs Beesley received an ovation, and was presented with a bouquet. It must be highly gratifying to Mdle Lido that her success on making a first appearance was so pronounced. Her middle register is, to our thinking, the best, some of her upper notes being at times a shade out of tune. If Mdle Lido chooses to continue earnest study she cannot fail to take a very high position in her profession, and we shall be glad to hear her again in Glasgow.

Not much need be said regarding the orchestral playing of the evening, a bald account of the pieces being quite sufficient, because all Glasgow amateurs now know the wonderful excellence of these performances under the sway of Dr von Bülow. To be sure, we were not thoroughly satisfied with the opening of Meyerbeer's overture to *Struensee*, but matters very speedily got into perfect trim, and then all went gloriously. Five of Glinka's movements were included in the first half of the programme. The other orchestral pieces were Sullivan's overture to Sir Walter Scott's *Marmion*; Weber's overture to *Oberon*, played with due grace and delicacy; and Saint-Saëns' skeleton dance. The concert was to have concluded with Meyerbeer's overture to *L'Etoile du Nord*, but the same composer's march from *Le Prophète* was substituted. It is matter of regret that only one other Saturday Popular Concert remains to be given, for there cannot be a doubt as to the immense pleasure they have given to thousands. Regarding the selection of music for next Saturday, rather a novel idea has been carried out. The audience at the concert under notice was requested to vote, by means of printed forms delivered to every one present, for such pieces out of those previously performed as were wished repeated. It will

be interesting to know the result of this *plébiscite*, as it must prove a clear indication of the tastes of Glasgow amateurs.

\* Our last “*mails*” from Glasgow convey the “*result*” of what the late Mr Chorley would have styled “*this amazing proceeding*.” Viewed as a whole, a staler, more patchy, more senseless programme could hardly have been constructed. Here it is:—

	Votes.
Overture, <i>Tannhäuser</i> .....	Wagner... 279
Minuet for Strings .....	Bocherini... 81
Fantaisie on Hungarian Melodies for piano and orchestra.....	Liszt... 105
Overture, <i>Rob Roy</i> .....	Foster... 94
Grand Duo Concertante for two pianofortes .....	Saint-Saëns... 95
Overture, <i>The Magic Flute</i> .....	Mozart... 100
Fragment from the “ <i>Farewell</i> ” Symphony .....	Haydn... 118
Sestetto, A Musical joke .....	Mozart... 117
Overture, <i>Zampa</i> .....	..... 95
Fantasia on Scotch Airs for pianoforte and orchestra .....	Moscheles... 126
Scherzo and Wedding March from music to <i>Midsummer Night's Dream</i> .....	Mendelssohn... 181
Overture, <i>William Tell</i> .....	Rossini... 218

If Dr Hans von Bülow wanted to poke fun at his audience—which, judging from his antecedents, is not improbable—he could not have succeeded more triumphantly. “*A clear indication of the tastes of Glasgow amateurs*” is certainly obtained; and we are now able to estimate them at their worth.—D. B.

## MR W. T. BEST'S ORGAN RECITALS.

Mr Best made a departure from his usual custom in the organ recital programme on Saturday night, by giving a selection of high-class popular music in place of those classical pieces which, as a rule, form the staple portion of his most attractive performances. The programme opened with the Coronation March from Meyerbeer's *Le Prophète*, which was followed by Bishop's well-known trio and chorus, “*The Chough and Crow*.” The playing in Weber's *Invitation pour la Valse*, which came next, was admirable, the *arpeggios* and the scale passages having the irresistible swing of that dance of which the music is descriptive. Then followed Gounod's *Funeral March of a Marionette*, with its strange, characteristic opening and no less characteristic continuation. After an air by Roedel, the performance terminated with Rossini's overture to *Guillaume Tell*. Nothing could have been more dramatic than the way in which the pedal passages in the storm movement were played, more pleasing than the reed passages in the *obligato* of the pastoral movement, more inspiring than the martial tone of the *allegro finale*. The brilliant execution of the overture fully merited the applause bestowed on the performer. The recitals will be interrupted for a short time by the sitting of the Recorder, but will be speedily resumed.—*Liverpool Post*.

## Mal du pays.\*

'Tis dismal to lie lone and wakeful all night,	Lonely and far from that darling cuntry,
Restlessly silent and still,	Far from that mother's warm breast,
While thoughts of the land of thy by-gone delight	Far from the roar of that wild old sea
Thy faint spirit fill.	That hummed thee to rest.
To feel but the tears quietly run down thy face;	Dear storm-beaten bird, thou canst never again
To hear but a casual sob,	See hours like those that are fled!
Or, like fate's spinning footstep, thy heart's thudding pace,	Thy spring drank delicious and poisonous rain;
With its strange weird throb.	The poor pleasures are dead, But their phantoms remain
	To darken the dancing pain.

\* Copyright.

Polkew.

[With deference to Mr Polkew—hats off!—we do not greatly admire the expression “*casual sob*.” We hate the word “*casual*,” and think it should never be used in poetry—that is in poetry meant to be poetical. A casual bob, or even “*bobby*,” we should not mind—in fact, a casual bob might help us out of a strait; but “*casual sob*”—no, not by no means! We should also have preferred shadows to phantoms.” Shadows darken “*pain*”—or plain (even plane); but “*phantoms*” are but the figures which delirium paints upon darkness.

Abraham Sadeke Silent (S.D.)  
Ditt Stern (D.C.)]

\* Schumann regards the length of this symphony from a different point of view. He calls it “*himmlische Länge*” (“*heavenly length*”). *Gesammelte Schriften*, vol. iii., p. 201.—TRANSLATOR.

† A Lübeck printer of the 16th century, famous for his tasteless alterations in other people's writings. The expression “*ballhornisiren*” was coined from his name.—TRANSLATOR.

## THE ORIGIN OF THE TELEPHONE.

Although Prof. Graham Bell's new version of the steps which led up to the transmission of sounds by the telephone was allowed to pass without comment by the members of the Physical Society, it must not be supposed to have received their assent, neither should it pass unchallenged. They met to hear of the telephone itself, and, although some must have been surprised that the names of Faraday and Wheatstone were dispensed with, and the preliminary steps claimed for a certain Prof. Page, they were disinclined to waste the short time at disposal in such a discussion. In one case, at least, their silence has been misinterpreted; and as only persons who are now advanced in life can recollect all the stages, it may be as well to place them on record.

In Prof. Graham Bell's lecture, according to the report of it, "The first experiments referred to were those of Prof. Page, who, in 1837, was studying the relation of electricity to magnetism, and found that, if a coil of wire traversed by a current surround an iron rod, a sound like a pistol-shot proceeds from the latter whenever the current is made or broken." This is nothing more than an incorrect version of Sturgeon's experiment of that year, which, no doubt, Prof. Page was explaining to his class, in order to inform them of the latest discoveries in Europe. Sturgeon's discovery is accurately chronicled and its due import explained by Vincent in that generally accessible and most useful book, Haydn's *Dictionary of Dates*; see under "Electricity": "Sturgeon makes a bar of soft iron magnetic by surrounding it with coils of wire, and sending an electric current through the wire, 1837." That Prof. Page was then "studying the relation of electricity to magnetism" was perhaps the reporter's addition, because it had been established by Faraday in 1831, when he astonished the world by producing the electric spark from a magnet. Neither is it clear that the well-known "sound like a pistol-shot" has, in any way, conducted to telephony, or would be even an agreeable accompaniment to it.

One of Wheatstone's earliest discoveries (one long before his electric telegraph) was that all the varying sounds of musical instruments might be conveyed to considerable distances by means of solid rods joined together. It was only necessary to bring the end of the topmost rod sufficiently near to the instrument to receive its vibrations, without touching it. An eminent foreign musician, a violoncello-player, coming to England, brought a letter of introduction to Wheatstone. He left the letter at his house, and appointed to call again at a particular hour on the following day. Wheatstone was at home to receive him, and, thinking to surprise and to amuse his visitor, he hung a violoncello on the wall of the passage, having a rod behind it to connect it with another which was to be played from within when he entered the hall. Wheatstone told me that his guest turned in every direction to find whence the sounds came, and, at last, approaching the violoncello hanging on the wall, and having satisfied himself that they proceeded from it, although there was neither hand nor bow to play upon it, he rushed out of the house in affright, and would never enter it again.

This invention received its greatest publicity and development on the occasion of the Queen's visit to the Polytechnic Institution after its enlargement in or about the year 1848. On that occasion Wheatstone was engaged to bring the music of a band from a distant part of the building into the part of the room where Her Majesty was standing. The Queen heard it, but did not run away.

Wheatstone retained his predilection for this early discovery to the end of his life, and, when he removed to Park Crescent, he fitted up a lyre in the smaller front drawing-room, or boudoir, connecting it, by a rod through the ceiling, with a pianoforte in the room above. This was often played by Miss Wheatstone for the amusement of their friends.

It may be broadly stated that all Wheatstone's acoustical discoveries and musical inventions may be dated within ten years, from 1825—about which time I became well acquainted with him—to 1835. After the latter year his attention was mainly turned into other directions, especially to electricity and telegraphy. Knowing already the transmissibility of delicate musical sounds through rods, it was an easy step to him to convey the tick of a clock through wire in his electro-magnetic clock. This he described as "an instrument . . . which shall indicate the time and beat dead seconds audibly." I was present when it was

first exhibited to the Royal Society on November 26th, 1840 (see *Proceedings of the Royal Society*, iv. 249).

Having seen a huge coil of wire in the well of the staircase on entering Somerset House on that evening, after I had attended the meeting of the Society of Antiquaries, I went up to the library and tea-room of the Royal Society to learn what had been going on. Wheatstone pointed out to me a clock-face in the room. It was perfectly transparent, and had hands, but every one could see that there were no works within it. Yet the hands moved, and the clock-face ticked most audibly. He took me out on the staircase to hear the perfect simultaneity and the equal force of the tick with that of the clock in the hall below. It was the sound of that clock which had been conveyed through a coil of wire some miles in length to the clock-face in the library on high. The sound above and the sound below were in perfect unison, and of absolute equality in force as well as of pitch. As this was the first electric clock, so Wheatstone was the first to employ the electric wire for the transmission of sounds, as well as to transmit them by rods without the use of electricity. After him, it became so much a matter of common sense that other kinds of sounds could be conveyed with or without the electric wire, that the telephone has always appeared to me as the useful application of a well-known principle, rather than as an absolute novelty.

The Eton system of telegraphic conversation at night is also a case in point. A string, held at a sufficient tension to vibrate, answers the same purpose as a rod. Tie at each end of the string a ring of the size of a large napkin ring, or of the orifice of the mouth, and cover the two rings with bladder to be derived from empty marmalade pots. The telegraph is then complete. The string is to be made to connect two dormitories, and whichever of the inmates desires to commence a conversation will draw it up, and speak with the bladder before his mouth. The bladder will receive the vibrations of the voice, and the string will convey them to the other bladder, where they will be distinctly heard. The answer is returned in a similar manner. Such apparatus was exposed for sale near the Polytechnic Institution not long after Her Majesty's visit, and I can but imagine it to have been suggested and probably exemplified by Wheatstone, but I have no certain knowledge. Probably Prof. Pepper or Dr. Bachhoffner could answer the question.

Athenæum.

WM. CHAPPELL.

—o—  
MR HENRY FARMER.

That excellent musician and diligent worker for the healthy progress of his art, Mr Henry Farmer, has retired from his position as organist to the High Pavement Chapel, Nottingham—a position he has held so long, so honourably, and with such distinguished talent. The chapelwardens have expressed their regret at the step Mr Farmer has thought it expedient to take, in a letter as creditable to themselves as to him. We are at liberty to publish this letter, and do so the more willingly because the services of earnest musicians are not too often esteemed at their value.

"Nottingham, Dec. 31, 1877.

"To HENRY FARMER, Esq.

"Dear Sir,—We beg to acknowledge the receipt of your letter of the 22nd inst., communicating to us your wish to retire from the office of organist to the High Pavement congregation. While we do not think it would be fair towards you to urge you to continue your appointment, we cannot allow your resignation to take effect without expressing to you on our own behalf, and that of those whom we represent, our sense of the value of the services which you have rendered to our church uninterruptedly throughout a period of forty years, placing at our disposal your great musical talents, and successively assisting to train a very large number of young persons to sing efficiently in the choir. In common with many congregations throughout the country, we are further indebted to you for composing and arranging the beautiful music to which you have set the words of our ten services, and for adding to the common stock of hymn-tunes many admirable compositions of your own. In severing the connection which has so long and so pleasantly united us, we indulge the hope that we may still from time to time enjoy your occasional assistance at the organ; and we cordially wish you health and happiness throughout the coming and many succeeding years. —We are, dear Sir, yours faithfully,

"WILLIAM LEWIS,  
"JOSEPH WRIGHT, } Chapelwardens."  
"JESSE HIND.



## HER MAJESTY'S THEATRE.

Consulting the pleasure of the great majority of his patrons, Mr Mapleson has withdrawn *The Chalet*, and now offers only *Rose and Marie* as an evening's entertainment. In this he has been well advised, seeing that the fairy ballet appeals more especially to a juvenile audience, with whom not only that which is congenial, but that which is early, is a desideratum. Whatever in the performance of *Rose and Marie* lacked smoothness and finish on the opening night has now been perfected, and the entertainment fairly deserves to be styled at least one of the prettiest in London. To the young it presents extraordinary recommendations, because, one or two unimportant characters excepted, only children play in it. And such children! Mere babies for the most part, to whom the condition which in girls corresponds with the hobbledohoyhood of the other sex lies far away in the future. There are baby dancers, who foot it with practised art as well as with the lightness and grace of their years; there is a baby footman, who plays havoc among the china as ruthlessly as his elders; there is a baby policeman as eager to run people in as any candidate for promotion in the grown-up "force;" and there are pantomimists, fairies, gnomes, soldiers, animated toys, and all to match. What can children before the curtain want more? But we remember that juvenile tastes nowadays, being liberally indulged and highly cultivated, are, to say the least, exacting. Let us, therefore, go on to add that scenery and appointments of the ballet-pantomime are everything eye can wish. There are fairy "sets" worthy of the pretty creatures that crowd the stage in front of them; there is a transformation scene full of the beauty of form and colour; and, best of all to properly constituted young minds, the story, unspoken though it be, is eloquent with poetic justice. Fancy a good little girl, who is kind to her father, being taken into a toy shop where fairy power animates the figures for her special delectation. Was ever filial love so gloriously rewarded, or so strongly recommended? Besides this, wicked machinations are foiled on every hand, and virtue in every form comes out triumphant. But the lesson carefully avoids resemblance to the bald "moral" of a fable. It cannot be missed, but it is well wrapped in a coating of the sweetest sugar, so that the palate never rejects it, and the whole is received with unflagging zest. Seriously, a better children's entertainment than *Rose and Marie* would be hard to find. It is as pure and as pretty as childhood itself. Nor need those who are no longer young turn from the ballet-pantomime as from that which does not concern them. There are very few who have no sympathy with the grace and beauty of youth, and, if only for the charm of such qualities, Her Majesty's Theatre is just now worth a visit. It is pleasant, moreover, to see how heartily the little ones play, and how much they seem to enjoy the fun. In the dance, where careful training supplements natural poetry of motion, they are admirable; but in the more humorous business their own relish of the situation becomes infectious, and makes the oldest and gravest spectator a child again. The principal characters, we may add, are now better sustained than ever. It would be hard indeed to find fault with the dancing and pantomime of Miss Marie Müller as the Rose, and of Miss Clara Cocks as Marie, or with the exertions in more than one character of Masters Craig, Sextillian, and Elliott, while the manoeuvres of the crowd of children are carried out with remarkable completeness. A new feature of the entertainment is supplied by a Japanese artist, who, as Pongo Redivivus, demonstrates that a man can be very nearly as clever as a monkey. The fact, proved up to the hilt, is received nightly with every mark of satisfaction by the human lookers-on.—D. T.

## Peace or War?

Peace or war, which shall it be?  
Freedom for all, or slavery?—  
England, all awaits for thee.

Why trust the Northern despot,  
Who never yet spake true?  
Is all the cruel past forgot?  
Buried Poland, rise to view.

Peace or war, &c.

Is Germany a free land,  
You who with freedom burn?  
The balance in Bismarck's hand  
Must know which way it will turn.

Peace or war, &c.

Is Austria a free land?

'Tis a divided house,  
Which stands upon a quicksand—  
No more courage than a mouse.

Peace or war, &c.

At last, is Gaul a free land  
(Her dread penalty well paid  
For Second Empire's vile band);  
The corner-stone is well laid.

Peace or war, which shall it be?  
Freedom for all, or slavery?—  
England with France, and all are  
free.

Bentwell.

## LOOK OUT FOR THE WORCESTER FESTIVAL.

The Bishop of Worcester has just made his award on the matters submitted to him mutually by the Dean and Chapter of Worcester and the standing Committee of the Worcester Triennial Festivals. A long controversy has been going on between these two authorities in the last four months as to the revival this year of the Worcester Festival, which was omitted in 1875, and eventually the following points in dispute were submitted to the Bishop:—(1) What shall be the form of service with which the oratorio in the Cathedral is to be connected; and (2) what shall be the mode of admission to the oratorio and other special services? The Dean and Chapter had already agreed with the Festival Committee on the use of orchestral accompaniments, the employment of high musical skill, and the performance of oratorio music. The Bishop, therefore, on the first point submitted to him, prescribes a short service of three collects, which is to precede the oratorio, and a prayer with the Benediction to follow it. There is to be a grand special service on the first morning of the Festival, and another at the close of the Festival on the Friday evening—a feature which was introduced at Gloucester last year. These, and also the early morning services, are to be free to the public under regulations to be prescribed by the Dean and Chapter. In the contention as to the mode of admission to the oratorio performances, the Dean and Chapter objected to the sale and purchase of tickets, and proposed a subscription to defray the expenses of the gathering, offering £500 as their share. The Festival Committee contended that no adequate subscription would be raised. The Bishop on this important point observes that both the proposals are based on the same principle—i.e., that the persons who provide the means of conducting the Festival should be assured of the quiet enjoyment of the result of their outlay and exertion. He therefore determines, "That in advertising the services it be stated with regard to admission simply that application should be made to one or more secretaries or agents appointed by the Committee; that the list of subscriptions of every oratorio be kept open till the time fixed for the commencement of the service; that the whole available space in the nave, aisles, and transepts of the Cathedral being reserved for the use of the subscribers, with every seat numbered, cards of admission be given to the several subscribers at the discretion of the Committee, every card entitling the person who presents it to the use of the seat marked by the number which is printed on his card." The whole area of the Cathedral east of the nave is to be reserved for the Dean and Chapter for the admission of a limited number of persons at their discretion, and if they subscribe the £500 they are to have a corresponding number of cards of admission to the nave, aisles, and transepts. In conclusion, the right rev. prelate expresses a hope that his decision will result in providing a Festival which will promote "the cultivation of sacred music, the enjoyment and edification of man, and the honour and glory of Almighty God."

[After all, the Three Choir Festivals are simply local affairs, and should be left to such arrangement as may be devised by the clericals and laymen of the dioceses who feel interested in the matter. They have lasted for a long period, but are evidently crumbling to pieces. Let them, then, alone. D. Warb.]

## Something new by Mozart.

(To the Editor of the "Musical World.")

SIR,—I read the following in a Leipzig journal:—

"At a recent concert of chamber-music by the Euterpe Society, an unpublished Concerto in F minor for three Pianos, by Mozart, was performed for the first time. The manuscript was pretty generally known to bibliophiles and writers on music, but since Mozart's death, 86 years ago, it has remained a dead letter. The edition of *Mozart's Works*, preparing by MM. Breitkopf und Härtel, will include it in its catalogue."

No such thing exists as a triple concerto by Mozart in F minor. There is one in F major—with accompaniments for two violins, viola, bass, two oboes, and two horns—beginning thus:



—composed in 1776, at Salzburg, which stands as "No. 242" in Dr Ludwig Ritter von Köchel's admirable *Chronological-thematic Catalogue* of all the works of Mozart, and is duly commented on by Otto Jahn.—Your obedient servant,

EPHRAIM BULLOCK,

## MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

**TWENTIETH SEASON, 1877-78.**

DIRECTOR—MR S. ARTHUR CHAPPELL.

### THE FIFTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE

ON MONDAY EVENING, JAN. 14, 1878.

To commence at Eight o'clock precisely.

#### Programme.

##### PART I.

QUARTET, in D minor, No. 3, for two violins, viola, and violoncello (repeated by desire)—MM. STRAUS, L. RIES, ZERBINI, and Signor PIATTI ..... Cherubini.  
ROMANCE, "Nulla da te bell' angelo"—Mr BARTON MCGUCKIN ..... Benedict.  
GAVOTTE with VARIATIONS, for pianoforte alone (first time)—Mlle MARIE KREBS ..... Rameau.

##### PART II.

SONGS, { "O give one tender token" ..... Mendelssohn.  
          { "A May Song" ..... Smart.

QUINTET, in F minor, for pianoforte, two violins, viola, and violoncello—Mlle MARIE KREBS, MM. STRAUS, L. RIES, ZERBINI and Signor PIATTI ..... Brahms.  
Conductor ..... Sir JULIUS BENEDICT.

### THE SEVENTH SATURDAY POPULAR CONCERT OF THE SEASON

WILL TAKE PLACE

ON SATURDAY AFTERNOON, JAN. 12, 1877.

To commence at Three o'clock precisely.

#### Programme.

DIVERTIMENTO, in F, for two violins, viola, two horns, and violoncello (first time at these Concerts)—MM. STRAUS, L. RIES, ZERBINI, WENDTLAND, STANLEY, and Signor PIATTI ..... Mozart.  
SONG, "The Fate of a Rose"—Mr SARTLEY ..... Smart.  
SONATA, in A flat, Op. 26 (with Funeral March), for Pianoforte alone (by desire)—Mlle MARIE KREBS ..... Beethoven.  
SONG, "Nacce al bosco"—Mr SARTLEY ..... Handel.  
QUARTET, in E flat, Op. 47, for pianoforte, violin, viola, and violoncello—Mlle MARIE KREBS, MM. STRAUS, ZERBINI, and Signor PIATTI ..... Schumann.  
Conductor ..... Sir JULIUS BENEDICT.

Sta's, 7s.; balcony, 3s.; admission, 1s. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 33, Old Bond Street; Lamborn Cock, 63, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith, Prowse & Co., 48, Cheapside; M. Barr, 20, Queen Victoria Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co's, 50, New Bond Street.

**TO ADVERTISERS.**—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co's, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

#### TO CORRESPONDENTS.

**DR CERTAIN.**—Dr Certain may be certain of one thing, that between M. Rubinstein and Dr von Bülow, in regard to their opinion of Music in England, there is not a pin to choose.

#### MARRIAGE.

On January 8, at St Peter's, Eaton Square, the Rev. CHARLES JOYCE, M.A., Rector of Fulmer, Bucks, to MAUDE, youngest daughter of the late B. W. Shepherd, Esq., of Uxbridge.

**DR HANS VON BÜLOW** has been writing a series of letters to the *Leipziger Signale*, which, however amusing to those who delight in seeing their friends held up to ridicule, are condemned by all judicious observers. The celebrated pianist, who himself lives in a glass house, is hardly discreet in throwing stones so freely.—*Graphic*.

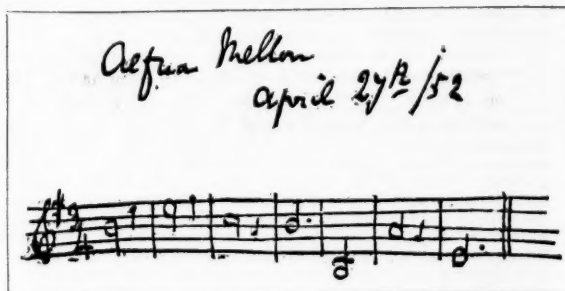
**MR ARTHUR SULLIVAN** is at Nice, where he intends remaining some time for the benefit of his health. It is said that he has agreed to conduct the series of Promenade Concerts to be given by Messrs Gatti, at Covent Garden, in August and September.

## The Musical World.

LONDON, SATURDAY, JANUARY 12, 1878.

### Facsimile Autographs.

No. 3.



(To be continued.)

### DR HANS VON BÜLOW'S PRESCRIPTIONS FOR THE CURE OF ANTI-BÜLOWISM.

ENHARMONICALLY ILLUSTRATED BY HIS EX-FRIEND, AUGUST MANNS.

"Come, come, and sit you down, you shall not budge;  
You go not, till I set you up a glass  
Where you may see the inmost part of you." *Hamlet.*

**H**ERR DOCTOR HANS VON BÜLOW seems to have been under the impression that the world in general, and his friends in particular, were not sufficiently acquainted with the versatility of his erratic genius, and that—"in order to supply a great want," as the old bookmakers used to say in the preface to their frequently self-glorifying volumes—he could do nothing more useful for mankind (and himself) than photograph the contents of his inmost soul and send the pictures to Leipzig for publication.

When inspecting these peculiar auto-photographs closely, one cannot help laughing heartily at the curiously ridiculous attitudes of the celebrated auto-photographist. What, for instance, can be more amusing than to see him in Brussels, in the *Théâtre de la Monnaie*, by the side of Monsieur Louis Brassin, full of admiration for my eminent colleague, Monsieur Dupont's *Conductors-Pantomime*, and a few days afterwards to behold him in the gallery of the Crystal Palace concert-room, by the side of my friend, "Mr George Grobe," as the very personification of hostility to my Crystal Palace *Capellmeisterei*. What, however, presents itself most prominently in these graphic pictures of Bülowism is, that the benevolent doctor has discovered, to his great annoyance, that there are still a great many composing, conducting, and otherwise music-making people in the world, who utterly ignore his musical prescriptions, and prefer to play the piano, sing, fiddle, blow, compose, conduct, and criticise, entirely regardless of the thirty-nine articles of his dearly-cherished Imperial-Hans-Von-Bülow-Music-Constitution.

That these refractory people have been strongly "Bülowished" may be taken for granted; but that my little self should have been honoured with the lion's share of the strong doses of admonition, prescribed by the incomparable doctor for the cure of anti-Bülowism, must have surprised his most intimate friends, and all others who are somewhat acquainted with my musical creed, quite as



much as it did myself; for, generally speaking, my Crystal Palace "Capellmeisterei" has often (to my bitter cost) been represented as rather *hazardously sympathetic* with the musical doctrines of the two great masters at whose shrine Herr Von Bülow has worshipped (according to his own showing) since his boyhood, and in whose behalf he has spent (as we all know) the best energies of his life.

To find the cause of this malignant hostility, I have run my memory over all my doings since my cordial parting from Herr Von Bülow in April of 1875, two days after my benefit concert, for which he had generously offered me his pianistic assistance—"in order," as his pleasant letter had it, "*to show me by active deed that I enjoyed his special esteem.*" Search my brain as much as I might, I could find no cause, until it struck me, all of a sudden, that *Anton Rubinstein's* very successful appearance as a composer, conductor, and pianist at the Crystal Palace might have something to do with it. Alas! one preceding event proved that I had discovered the source of the doctor's enmity.

Señor Sarasate, who was announced to play, on the 3rd November, for the third time, forwarded me, on the 29th October, the following letter:

Victoria Lodge, Crystal Palace Park,  
October 29, 1877.

DEAR SIR,

I learn with extreme pleasure that I shall again be able to applaud you on Saturday next [here follow courteous excuses for not being able to go to London and shake hands, &c., &c., and then the letter proceeds]. I have an idea somewhat absurd (*saugrenue*). I offer you—you understand it will cost the Crystal Palace Company nothing—to conduct the orchestra for you. What do you think of it? If it pleases you, merely ask it of the Directors, saying that you answer for my consent. Yours, &c.,

To Señor Sarasate.

JEAN DE BÜLOW.

[Fancy!—if the Doctor had done this with Sir Michael Costa! O Gemini!—E. Querr.]

Now, the fact of Hans von Bülow's living within a stone's throw of my office, and coming almost daily to the Palace—as the members of my orchestra told me he did—writing such a letter is, I think, sufficient evidence that he had returned to England with his heart full of venomous feelings towards me. The letter tells us that he wished to take my place as conductor, and under conditions which would make it appear in the eyes of my directors as if he graciously consented to do so by special request of the great violinist, on whose shoulders he thereby thought to put the weight of the insult which this ignoble proceeding would have offered me. The English language has a very ugly name for a man who makes himself guilty of such craftiness, and I should feel myself justified in inserting it here, did English law not make it actionable. Señor Sarasate, of course, did not fall into this trap. He simply sent me the letter, with a few words of his own, to the effect that I must deal with Herr von Bülow's proposition as I thought best. My answer was that Herr von Bülow's proposition was made in very bad taste, and was not at all acceptable.

My readers know what followed. "Cherubino," of the *London Figaro*, was advised to destroy and replace me as soon as possible in the interest of good music. In the "autographic pictures," published in the *Signale für die Musikalische Welt*, I was represented as something which resembles closely a musical *nincompoop*; and all this venomous scurrility was caused, as I have shown, through my having done my duty as a servant of the Crystal Palace Company, by using the influence of my position for the purpose of making Anton Rubinstein's two Crystal Palace concerts a memorable success.

To deal with the particulars of Herr von Bülow's scurrilous comments about my Crystal Palace "Capellmeisterei" is, for

many reasons, impracticable. I must, however, point out for his information, and also for the benefit of those who may share his views about the musical statistics of the Crystal Palace, firstly, that only 39 members of the Saturdays' band are permanently engaged, and that these 39 belong, with but few exceptions, to about 39 London orchestras, and are consequently not at my disposal "for as many rehearsals as I think necessary." Secondly, that the permanent band (these 39) are worked so very hard in connection with the manifold entertainments of the Crystal Palace that, even under favourable circumstances, the greater part of the music has to be reproduced without proper rehearsals. Thirdly, that the 40 (often more) extras for the Saturday's orchestra can only attend the Saturday's rehearsal, which has to be managed so that a good two hours' music can be studied in about one hour and three-quarters.

I may mention here that my somewhat peculiar way of conducting—"pre-electric-telegraph Conductors-Pantomimic"—as Herr von Bülow has most ingeniously christened it—has grown out of this very want of sufficient rehearsals.

In reference to the "*Elephantenpolka tempo*" of Rossini's overture to *Le Siège de Corinth*, I beg to inform the doctor that I in my younger years have "fiddled" the first violin, and "blown" the first flute and first clarinet in turn, at divers performances of this sparkling piece of "Rossini-ism," and that the tempo which displeased his fancy was exactly such as a conductor who has grown up in the orchestra, and is personally acquainted with the executive capacities of orchestral instruments, will deem proper.

My dear old friend Molique said once, when hearing a celebrated virtuoso: "Vat is de use him blay quick if him not blay well?"\* I agree with him.

The doctor's dissatisfaction with my reproduction of Mozart's *Hafner Symphony* was not in any way caused by my "*Fabrikdirigenten-influence*," as he has erroneously stated, but must be attributed (like the rest of his strong adversity towards other people's musical doings) to his never-to-be-satisfied longing for his own cherished *alla-zoppa* style of orchestral playing, the main features of which are:

1. Forcible accentuations.
2. Impulsive *Crescendoaccelerandos*.
3. Sentimental *Prima Donna* *diminuendorallentandos*.
4. Prominent groans and sighs on all dissonant-suspensions, minor-thirds, and minor-sixths.
5. Stereotype knocks and kicks for all reproductions of dissonant-anticipations, syncopated and contrapuntal contrivances, &c., &c. In fact, a style which is totally alien to Mozart's chaste and sunny art, and which one might very appropriately christen *The St Vitus-Dance style*, because the different parts of the score are reproduced, according to this system, in a manner which makes one feel as if all the performers were afflicted with uncontrollable muscular twitchings.

As to the doctor's tall talk about "*Homophonic*" and "*Polyphonic-Dynamic-Nuances*" and all the rest of his *alla-zoppa* code for musical art (*alla-mort* code would not be an inappropriate designation for it), I must just tell him that their mysteries were all perfectly known to me (and, I fear, strongly practised by me—may the musical gods forgive me!)

\* This remark was made by Molique, after hearing Arabella Goddard play Mendelssohn's *prestissimo* ("Caprice") in F sharp minor. His words were literally these:—"What makes it that she play quick if she play not fine? She play quick and she play fine." By "fine" the great Stuttgart musician intended *correctly*, which is not Dr von Bülow's invariable habit, although, at times, he "play" very quick—quicker, in fact, than possible. Our much regretted Alfred Mellon (Molique's pupil)—whose autograph stands at the head of this article—was present; and so the anecdote has spread.

E. Querr.

during the "humbug-period of my Capellmeisterei," when, twenty-nine years ago, at Kroll's, at Berlin, and afterwards in "merry Cöln," as Herr von Roon's (now his Excellency Count von Roon, of lasting fame) Regiment's Capellmeister, I did exactly as Herr von Bülow does now—show a thorough contempt for scores and other conductors' copies at all rehearsals and performances, and conducted and played all my music by heart, to the greatest admiration and delight of numberless elderly "coffee-drinking" and "sock-knitting" maiden ladies.

There remains now only one more point to be cleared up for the doctor's personal benefit; it is this:—He has attributed the prominent refinement of my Saturday's performance to unlimited rehearsals and the superior efficiency of my best friends, the members of my orchestra; but this is somewhat incorrect. The unsurpassed healthy musical life of the Crystal Palace must be placed to the credit of the Crystal Palace music-porter ("Orchesterdiener"); for it is owing to his matchless experience and skill in placing and dusting the stands and chairs, carrying the instruments, putting out the music-books, &c., &c., that the divers performances have exercised a highly beneficial influence upon musical art in England. And I can assure Herr von Bülow that the great feat of going through six Bülow rehearsals and six Bülow performances at the Crystal Palace, without the usual well-known Bülow scenes, was entirely accomplished through the great care and superior judgment with which "this genius of a music-porter" had superintended the placing of Broadwood's noble concert grand on the Crystal Palace orchestral platform. Yes, great doctor! this fact deserves to be incorporated in your next auto-photograph to *The Signale*.

Now, to complete my enharmonic illustrations in conformity with the Shaksperian quotation with which I have headed them, I must congratulate Herr Doctor Hans von Bülow on the honourable and clever manner in which he has relieved himself of his pent-up hostility towards numberless productive and reproductive artists ("enculottes" and "sansculottes"—*vide* Bülow) who, in some way or other, are guilty, according to his judgment, of offences against the *Imperial-Hans-von-Bülow-Music-Constitution*. To recommend Mons. Louis Brassin for Carl Tausig's vacant piano-chair hits several pianist Bülow-rivals with one blow. To bring in a *Praise-Nuance* for Meyerbeer, Halévy, Auber, (even Mendelssohn), is a clever warning for Bayreuth defaulters. The totally undeserved severity about Herr Max Bruch's violin concerto was meant to hit that composer's friends, *Doctors Ferdinand Hiller and Joseph Joachim*. Even that episodic bit of just praise about my friend Charles Hallé, in Manchester (to my knowledge the first unreserved acknowledgment of his eminent abilities as pianist and conductor emanating from the Bülow quarter), was only inserted under the impression that it would vex refractory *A. M.*, of Crystal Palace notoriety. Indeed, a great deal more evidence could be extracted from these three *billets-doux* to Herr Bartholf Senff to prove that the motive power of their production was punishment and cure of *Anti-Bülowism*.



Being a musician, I cannot end with a dissonance, and will therefore resolve my enharmonic chords of speech into wishing most sincerely that Herr Doctor Hans von Bülow, the eminent and deservedly celebrated artist, may be induced, through the influence of his important position as Imperial Musical Director at Hanover (the manifold duties of which are now entrusted to his care), to modify the different articles of his musical creed so as to bring them into "sweet concord" with the views of others, who, like himself, spend their

strength for the welfare of musical art. Thus all may soon forget his *Reise-Recensionen*, and through his noble services to art be led to say, in Shakspeare's immortal words:—



May he live  
Longer than I have time to tell  
his years!  
Ever beloved and loving may  
his rule be!  
And, when old Time shall lead  
him to his end,  
Goodness and he shall fill one  
monument.

Henry VIII.

*Pace! friends of my ex-friend!*

August Manns.

Crystal Palace, January, 1878.

#### OCCASIONAL NOTES.

HER MAJESTY'S THEATRE.—An English version of Flotow's last opera, *L'Ombre*, is to be given this evening at Her Majesty's Theatre. Although produced at the Paris Opéra-Comique as far back as July, 1870, *L'Ombre* has never yet been heard in this country.

SIR MICHAEL COSTA'S *Naaman* is to be given at the next concert of the Sacred Harmonic Society. A fine performance may be taken for granted.

"FEW are aware," says the *Boccherini*, "that Paisiello added the wind instruments to Pergolese's *Stabat Mater*, a fact much criticised by the self appointed censors of his day. It is also not generally known that the score, as remodelled by Paisiello, was ever printed. Yet a copy is before us with the title-page subjoined:—

"*STABAT MATER*

"a 2 voci

"con Violini, Viola e Violoncello

"del PERGOLESE

"alla quale vi sono aggiunti gli instrumenti da fiato

"senza dipartirsi dall'originalità

"del Signor Cavalier

"PAISIELLO

"eseguitasi nel dì 16 settembre

"nella Cattedrale di Napoli

"per la festività della Vergine addolorata

"nell'anno 1810.

Prezzo 12 franchi

in Parigi

presso tutti li Mercanti di musica."

SCIENCE FOR ALL.—We have received from the enterprising publishers, Messrs Cassell, Petter & Galpin, the first number of a new monthly, price sevenpence, called *Science for All*. It is beautifully got up, and written in so plain and agreeable a manner, that whilst it will be understood by intelligent boys of ten and twelve, it will also be acceptable to children of a larger growth—of whom, unfortunately, there are only too many—happening to have been born before the schoolmaster was abroad. The field of science is so large, and so ever increasing, that there is no reason why such a work should ever stop; but when it does, it will form a very useful cyclopædia of science, which, from the eclectic and sensible manner in which it is written, although there may be something to add, there will be little or nothing to unlearn. If carried on in the spirit with which it has begun, a very large sale may be prognosticated.—*Benwell*.

MR DAVENPORT, whose symphony gained the first prize in the Alexandra Palace contest, and was played with such applause under the direction of Mr Weist Hill, has, at the request of Sir Julius Benedict, composed a new overture for the Liverpool Philharmonic Society.

Mr GEORGE ALEXANDER OSBORNE has returned from a two months' tour in Palestine. We are glad to know that the eminent composer and virtuoso is thoroughly restored to health.

Most of the Italian theatres in Italy opened, as usual, on the 26th ult., for the Carnival and Lent season. The opera at the Scala, Milan, was *L'Africaine*; at the Rossini, Venice, *Il Trovatore*; at the Apollo, Rome, *Mefistofele* (by Boito); at the Regio, Turin, *Don Carlos*; at the Comunale, Trieste, *La Sonnambula*; at the Pagliano, Florence, *Robert le Diable*; and, at the Carlo Felice, Genoa, *L'Africaine*.

"*The Mappamondo*," observes *Il Trovatore*, "is certainly right in characterising as a curious fact a circumstance which occurred a short time since at Trieste, where, our contemporary says, the season terminated without the last performance." Something analogously opposite to this was the remark of an Irish gentleman, who, enquiring the terms demanded by a professor of the violin, being informed they were a guinea for the first lesson, and half-a-guinea for the next, rejoined: "We'll begin with the next."

A LITTLE further on our facetious contemporary just mentioned writes: "Japan, also, has its theatrical papers. They are two in number, and bear respectively the sonorous and expressive titles of *Nishichi Shimbum* and *Akebono Shimbum*. The reader will easily distinguish, by its name, the paper treating of music and that devoted to the drama."

We understand that the Glasgow Tonic Sol-fa Society are to give a performance of Professor Macfarren's *Lady of the Lake* (composed for the opening of the New Halls in Glasgow) in the course of a few weeks, and that a society in Paisley and one in Dundee intend doing the same. Further, we learn that Mr Glover of the Theatre Royal is arranging to reproduce in autumn his play, *The Lady of the Lake*, illustrated by the chief numbers of Professor Macfarren's composition. This can hardly fail to prove a great attraction. The new edition of the cantata is "dedicated in friendly remembrance to Thomas Logan Stille, at whose suggestion the work was undertaken."—*Glasgow Herald*.

#### CONCERTS VARIOUS.

MISS SAIDIE SINGLETON, a pupil of Mr Alberto Randegger, gave a concert at the Athenæum, Camden Town, on Wednesday evening. Miss Saidie Singleton sang Mr Randegger's sacred air, "Bow down Thine ear," and Wellington Guernsey's "Oh, buy my flowers," so well, that she was called back to the platform, and repeated them with increased effect. She also sang, with Mrs Ware and Miss Annie Butterworth, a well-known trio by Cimarosa; Balfé's duet, "Trust her not" (with Mrs Ware); and Randegger's "I Naviganti." Miss Annie Butterworth gave Henry Smart's "Lady of the Sea," and was much and deservedly applauded. Mr Stedman, after Ascher's ever popular romance, "Alice, where art thou?" was unanimously re-called. Mr Wadmore, being encoired in Ricci's "Sulla Poppa," responded with a song by Henry Leslie. He also joined in some concerted pieces, and added materially to their effect. Mr Frank Celli displayed his voice to advantage in Rossini's "Sorgete," and was encoired. Herr Coenen played in brilliant style Liszt's "Rhapsodie Hongroise," and Mr Frederick Chatterton his harp solo, the "Carnaval de Venise." Mr Randegger accompanied the vocal music to the satisfaction both of the singers and the audience.

#### PROVINCIAL.

FAKENHAM (KENT).—The Choral Society's concert took place on Wednesday evening, January 2nd. The solo vocalists were Miss Blanche Lucas, Messrs Minns, Poole, and Noverre. Miss Lucas was received with great favour. She sang "Roberto, O tu che adori," the duets, "Zuleika and Hassan" (Mendelssohn); and "Parigi o cara" (Verdi), with Mr Minns; and Mr Levey's song, "No" (encoired, when she gave "Comin' through the rye") as well as the trio, "This magic wove scarf," with Messrs Minns and Poole. The concert altogether was successful. Mr F. A. Mann conducted.

BRIGHTON.—The Christmas festivities at the Aquarium closed last Saturday. The orchestra, assisted by the Coldstream Guards' Military Band, played, during the afternoon, several popular overtures, &c., including excerpts from the works of Auber, Spohr,

Wagner, and Mendelssohn. In the evening the usual entertainments were given. On Monday evening M<sup>me</sup> Mathilde Ziméri was the vocalist. The same charming artist appeared on Wednesday morning, and sang "Nobil Signor" (*Huguenots*) and Balfé's "I'm a merry Zingara." To-day (Saturday) M<sup>mes</sup> Nouver and Ziméri are engaged.

RIPON.—Mr Henry J. Dutton's farewell concert on Thursday evening, January 3rd, attracted a large and distinguished audience to the Public Rooms. Mr Dutton was assisted by Miss Wheeler, Messrs Herbert Parratt and John Thursfield. By the engagement of the eminent harpist, Mr Charles Oberthür, the concert-giver offered his patrons a treat of the highest order. The concert began with Pinsuti's part-song, "In this hour of soften'd splendour," sung by the above-named vocalists, who also gave Barnett's "This magic wove scarf," Bishop's "Maiden fair," and "Sleep while the soft evening breezes." Miss Wheeler, who sings with taste and feeling, was encoired in Schlessers' "Queen of the Sea." The same compliment was awarded to Mr Thursfield after Pinsuti's "I fear no foe;" to Mr Parratt, after Bishop's "Pilgrim of Love;" and to Mr Dutton, after a "Napolitaine" by Lee and Hobbs' "Philis is my only joy." Mr Oberthür's harp playing created quite a sensation. His "Concertino" is a composition of decided merit, and each movement was received with great applause. Mr Oberthür was unanimously recalled after the performance of his Fantasia on *Martha*. Mr Wynne Williams played the piano accompaniments to the different vocal pieces and the harp pieces. Allowing for a little nervousness, he accomplished his task creditably. The concert was under the patronage of the Right Rev. the Lord Bishop of Ripon and the Very Rev. the Dean of Ripon. A large number of the surrounding families testified, by their presence, the high esteem in which Mr Dutton is held. Mr Dutton leaves Ripon to undertake the duties of his new appointment to the Choir, at St Paul's Cathedral, London.

WORTHING.—The Worthing Sacred Harmonic Society's first concert of the season took place on Friday evening, December 28th, in Montague Hall. The weather, unfortunately, was too inclement for a large audience to attend. The reserved seats, however, were well filled. The Misses Allitsen, Messrs Barley, Kelly, and Fisher, were the principal vocalists. The chorus were evidently well trained and the "Agnus Dei" (*Requiem Mass*) and the double Chorus, "Judge me, O God," were well rendered. Miss F. Allitsen in "Rejoice greatly," and Miss E. Allitsen in "Love not the World," were exceedingly effective, the last named lady being unanimously recalled after Mr Sullivan's air. Mr F. T. Pigott was accompanist, and Mr J. T. Palmer conductor.

#### MUSIC IN MANCHESTER.

(From our Correspondent.)

During the last few weeks there have been several interesting concerts in Manchester, but I need say little about the four "annual" performances of *The Messiah* given in the Free Trade Hall. Lancashire choirs have long been famous for their singing of Handel's choruses, and all the world knows that M<sup>mes</sup> Lemmens-Sherrington, Edith Wynne, and Patey, Miss Dalton, Messrs Lloyd, Shakespeare, Lewis Thomas, and Foli, are experienced oratorio singers.

At Mr Hallé's last concert in December Mr Santley was the solo singer, and his magnificent delivery of a florid air by Paer, "Agitato de smania funesta," and of Handel's "O voi dell' Erebo," will not soon be forgotten. The orchestral novelties at this concert were a pianoforte concerto by Ignace Brüll, which was less admired than Mr Hallé's fine performance, and a serenade for stringed orchestra, by Volkmann, the violoncello solos in which were played with great taste and intelligence by M. Vieuxtemps. At the concert of last week, Brahms' First Symphony was heard for the first time in Manchester. Musicians were all interested and some of them enraptured; but, amateurs were divided in opinion. There was no doubt about the universal admiration of the audience for Mozart's Pianoforte Concerto in B flat, No. 4, which, strange to say, was played by Mr Hallé for the first time in Manchester. M<sup>lle</sup> Albani was the vocal star of the evening, and never, perhaps, did this accomplished artist achieve a greater success. Her beautiful voice, her brilliant vocalization, and her enthusiasm never fail to excite a popular audience; but M<sup>lle</sup> Albani thoroughly satisfies the critic, who looks for yet higher qualities in a perfect singer, and few lyric artists are her rivals as an intellectual and conscientious artist.

This week Mozart's *Requiem* and Rossini's *Stabat Mater* will be given, with M<sup>mes</sup> Lemmens and Patey, and Messrs Lloyd and Santley as principal singers.



## SACRED HARMONIC SOCIETY.

There is not much to be said nowadays about a performance of *Elijah* by the society which, thirty years ago, first introduced that masterpiece to metropolitan amateurs. We may always assume the presence of a crowd of Mendelssohn's worshippers, and reckon confidently upon an effective, if not highly finished, rendering of the work. This duly came to pass on the occasion in question, and, as a matter of course, the pleasure of the audience was manifested with frequency and heartiness. The soloists were Mdme Patey, Mr Lloyd, and Mr Santley, with whom was associated Miss Anna Williams, a praiseworthy artist, not yet so closely identified with *Elijah* as her colleagues. Miss Williams, of whom we lately had occasion to speak favourably *à propos* to her singing at Newcastle, exerted herself with a gratifying amount of success, particularly in "Hear ye, Israel." Mdme Patey met with her usual welcome, and deserved it not less than heretofore. That she had to repeat "O rest in the Lord" need scarcely be said. Like success attended the efforts of Mr Lloyd, who sang splendidly; and of Mr Santley, always perfect as a representative of the Prophet. The choruses were well given on the whole, and Sir Michael Costa conducted with his customary decision.—D. T.

## THE POPULAR CONCERTS.

(From the "Daily Telegraph," Jan. 9, 1878.)

These concerts were resumed on Monday evening, a large audience being present, and displaying none the less enthusiasm for classic art because of the relaxation Christmas had brought with it. But times and seasons have never had an effect on the "Monday Populars." With them public support is a "constant quantity," undisturbed by whatever in the way of permutation and combination may take place around. The programme of Monday had in it features of much interest; and served, also, as regards its pianoforte music, to introduce another of the lady artists with whose names Mr Chappell's enterprise is associated. Up to the present, female pianists have borne the heat and burden of the season, and placed their male colleagues in a decided minority. The fact, though not surprising, is worthy of note, and may be expected to have a powerful influence upon any pianist in pantaloons who carries his ideas of the superiority of sex into the region of art. But the public are quite easy under a feminine régime at St James's Hall and their welcome to Mdme Marie Krebs last Monday night was quite free from any suspicion of preference for the pantaloons, let the wearer be whom he may.\* The young German artist selected as her solo Bach's Italian Concerto—a work certainly not without interest, though by no means one of the composer's best, nor even fairly representative of his genius. But there can be no question that Mdme Krebs has a fondness for it. She played the Concerto as she had played it before, with heart and soul, and with all the skill that lay in her well-trained fingers. The result was a brilliant success for the closing movement, which the accomplished young lady executed with as much sustained vigour as mechanical precision. In answer to a re-call and encore, Mdme Krebs gave the Polonaise of Beethoven—another of her favourite works, and curiously enough, another illustration of a composer *en robe de chambre*. In Beethoven's grand Trio, No 6 (B flat), Mdme Krebs was associated with Mdme Norman-Neruda and Signor Piatti, the combination doing almost entire justice to one of the noblest works ever written for the chamber. If this performance lay anywhere open to criticism, it was in the wonderful slow movement, the pianoforte passages of accompaniment being sometimes equally as prominent as, if not more conspicuous than, the theme in the strings. But this may have arisen from a miscalculation of acoustics. The opening quartet was Mozart's No. 5, in A major, notable for its ingenious, if somewhat overworked *finale*; and first in the second part came Boccherini's violoncello Sonata in A, which the perfect virtuosity of Signor Piatti makes ever welcome. Being encored unanimously, he returned to the platform, and charmed his hearers with the well-known *Abendlied* of Schumann. Mr E. Lloyd sang two songs in his most finished style, obtaining an encore for the pretty air, "I'll sing thee songs of Araby," from Mr F. Clay's cantata, *Lalla Rookh*. Mr Zerbini ably accompanied on the pianoforte.

VIENNA.—The Beethoven Prize of 500 florins for 1877, founded by the Society of the Friends of Music, has not been awarded, as none of the works sent in were deemed worthy of it. It is, therefore, again offered. Intending competitors must have followed the course of composition at the Vienna Conservatory from 1872 to 1877 inclusive, and send in their scores by the 1st September next at the latest.

\* Even Dr Hans von Bülow?—D. Peters.

## AN AMERICAN CRITIC ON GEORGE HONEY.

The play-going public will see in Mr Honey a comedian whose humour is rich and droll; whose animal spirits are abundant; whose perception of character is both broad and acute; whose mind is alike vigorous and volatile; whose relish of mirthful life is keen and therefore contagious; whose strength enables him to give solidity to the embodiments of which his humour is the soul; and whose professional knowledge and experience are ripe and ample. We have observed his acting with close attention, and have found in it but one blemish—the tendency to burlesque comical traits and incidents, which is often associated with high spirits and a droll mind. The operation of this defect, however, is fitful and evanescent. It does not vitiate the true humour, warm and sparkling, the capacity of sudden pathos, and the skill in depicting a natural, symmetrical individuality, which are united in this remarkable man. Mr Honey possesses, to an unusual extent, the power of giving innocent pleasure, such as cheers the mind and elevates the feelings. —*New York Tribune*.

## ALBERTO MAZZUCATO.

(From a Correspondent.)

Sig. Alberto Mazzucato, the much reputed professor of singing and director of the Milan Conservatory, died here on the night of the 31st December. He was born at Udina, on the 20th July, 1813. After studying mathematics in the University of Padua, he devoted himself to music and made his first essay as a composer with *La Fidanza di Lammermoor*, in 1834. In 1836 he brought out at the Cannobiana his buffo opera, *Don Chisciotto*, which was a failure. After this he left for Paris, where he resided about two years. On his return to Italy, his *Esmeralda* was performed with great success at Mantua. In 1840 *I Corsari* was produced at the Scala, but failed. *I Due Sergenti*, however, brought out in 1841, was a great success, as was, also, his last lyric work, *Luigi V. Re di Francia*, performed in 1843 at Milan. For twenty years Sig. Mazzucato was a contributor to the *Gazetta Musicale di Milano*, besides translating Fétis's *Traité d'Harmonie*, and Garcia's *Méthode de Chant*. About seven or eight years ago he succeeded Sig. Lauro Rossi as director of the Conservatory here. F. Milan, Jan. 25.

## CHERUBINO ACROSS DR HANS VON BÜLOW.

("London Figaro," Jan. 12.)

The audience at the Glasgow Choral Union Concerts have not been kind to my excellent friend the Doctor. The Doctor had an idea—and a capital idea—to give an extra concert last Saturday, and to allow the audience at the preceding concert, to put in a ballot-box slips of paper with the names of the pieces they would like best to hear again. Of course everyone expected that the first choice would fall on "To Mary in Heaven" and "The Minstrel's Curse," both compositions by my excellent friend. But it did not. Indeed, the music of the Doctor appears to have been wholly discarded, for it did not even gain a mention. \* \* \* But as the Doctor had two pieces to play, besides a duet with Mrs Beasley, my excellent friend was as delighted as was his audience.—CHERUBINO.

As far as the *Figaro* is concerned Dr Hans von Bülow might as well be Dr Bartolo. And yet, as his own letter shows ("Figaro"—ante, &c.), he voluntarily elected "Cherubino" as his special historiographer. D. Beaub.

## ROMEO AND JULIET.

(To the Editor of the "Musical World.")

SIR,—In reply to "Doubtful," it was laid down by Lord Campbell that during the service the organ was under the sole control of the minister, and that he could order it to be played when and how he liked. At other times it is the property of the parish, and therefore if the parishioners choose to vote that the organist should always play "Jim Crow" for the opening and concluding voluntaries, he would have nothing left but so to do. With the compliments of the season, yours faithfully, Ber.

[Why not, then, banish music altogether from the church—congregational music excepted, which, as generally executed, is neither melody nor harmony, but pure cacophony.—D. Beaub.]

## MAYENCE.

(From a Correspondent.)

The musical season here is in full swing. The town theatre is in activity, the lately produced new opera by Gennée, the *Seecadet*, having been a hit. It was given five times in a fortnight—as extraordinary an event as a piece running 900 nights in London. The people here are mostly subscribers, and want to see a fresh piece every night—a difficult matter for the impresario, singers, and actors, whose life is spent in the theatre, from morning till night, rehearsing all day, and performing every evening. *Répertoire*, for instance:—Wednesday 25th, *Rienzi*; Thursday, the *Seecadet*; Friday, *Eine Braut auf Lieferpay* (new comedy); Saturday, *King Richard II.* (Shakspeare). The last symphonic concert was on Friday, with Herr di Abna from Berlin, as solo violinist, and the Siegfried Idyll from Wagner's *Ring des Nibelungen*. The American jubilee choristers, who also gave a concert, pleased very much, but had to sing to an empty house. Ole Bull gave two concerts, with the same ill fate. At the first there were twelve listeners, at the second six. Had he ventured a third what would have been the result? Sarasate was more fortunate. He gave one concert, which was crowded. He has also given concerts at Frankfort and Wiesbaden with equal success.

—o—  
WAIFS.

A musical paper has appeared at Rome, entitled *Rigoletto*.

Mr Arthur Sullivan is still at Nice, and will remain there for some time.

A new paper, entitled *La Cronaca musical*, has been published at Lisbon.

The Théâtre-Lyrique, having ceased to exist as such, is once more Le Théâtre de la Galté.

This year the *Arpa*, of Bologna, celebrates the twenty-fifth anniversary of its existence.

The Fantaisies Parisiennes is being rebuilt by M. Lalande, architect of the Renaissance.

Herr Wüerst's *Offiziere der Kaiserin* will be the next novelty at the Royal Opera, Berlin.

The Italian Minister of Public Instruction has proposed Sig. Sivori for the Order of the Crown of Italy.

Mr Ernest Durham announces a series of pianoforte "Recitals" at Steinway Hall, London, next month.

Herr Brahms' new Symphony will be performed, for the first time, by the Philharmonic Society, Vienna.

Rubinstein has withdrawn his *Nerone* from the Italiens, Paris, entertaining doubts as to its being performed in a fitting manner.

Abbé Liszt, the pianist and composer, will pass the winter in his native country, at Buda-Pesth—not at Rome, as has been stated.

Herr Max Bruch has been invited by the directors to compose a choral and instrumental work for the Birmingham Festival of 1879.

Mad. Pauline Lucca reached Madrid on the 2nd inst., and was to make her first appearance at the Teatro Real as Marguerite in *Faust*.

M. C. Grisart is writing for the Bouffes-Parisiens an opera called *Le Pont d'Avignon*, for which M. Liornt has furnished the libretto.

M. Léo Delibes has promised to compose the music of a new ballet for the Opera at Vienna. He will shortly receive the Francis Joseph Order.

A new grand hall is about to be erected for the concerts held in the Leipsic Gewandhaus, which Felix Mendelssohn-Bartholdy did so much to render famous.

Mr Gye recently paid a visit to Milan, where he met M. Gounod on the friendliest terms. The results of this meeting will, doubtless, be speedily made known.

Tamberlik has left Paris for Madrid, his farewell performance being as Manrico in the *Trovatore*, added to the scene of the duet with Iago in Rossini's *Otello*.

During the festivities in honour of the approaching Royal Marriage at Madrid, there will be an Italian operatic company at the Zarzuela, as well as at the Teatro Real.

The Italian operatic company, lately at Pesth, will not make their projected tour through Germany, Sig. Merelli having been unable to come to terms with various theatres.

The success of Miss Minnie Hauk at Brussels goes on increasing. Her most recent appearance was in *Don Pasquale*. She sings Norina in Italian, while her comrades sing their parts in French.

The valuable library of Herr Julius Rietz, friend and successor of Mendelssohn, is to be sold by auction. The report of its having been purchased by the city of Dresden is without foundation.

Mr Francis Howell's cantata, *The Song of the Months*, will be given at Tunbridge Wells on the morning and evening of January the 30th, with Mrs Gates, Miss Knight, and Mr Albert James as vocalists.

Gounod, accompanied by M. Paul Poirson, one of the authors of the libretto of *Cinq-Mars*, is at Milan, superintending the rehearsals of that work at the Scala. He will shortly visit Naples, where *Cinq-Mars* is also in preparation.

In consequence of the death of Sig. Verger, the Italian company at the Teatro Tacon, Havannah, is broken up, and the artists have returned to Europe. Among them are Signore Wizjak and Volpini, both known to London.

In consequence of previous engagements at Bordeaux and Marseilles, M. Faure is said to have declined an offer of 50,000 francs for singing six times in Madrid on the occasion of the Royal Marriage. Let those believe it who can.

The extra performances at the Grand Opéra, Paris, are now to be given on Saturdays instead of Sundays. There will be four masked balls this season—on the 26th of January, the 16th February, the 2nd March, and the 28th of same month.

Mme Charton Demeur, who thirty years ago found so many admirers at the French operatic performances under the late John Mitchell at St James's Theatre, attracted general attention the other day by her singing in the Chapel of the Ecole Fénelon.

The *Africaine* of Meyerbeer has been revived at the New Grand Opera with great splendour. Meanwhile Auber, chief among French dramatic composers, with his *Muette de Portici*, *Gustave III.*, and other admirable works, is left out in the cold. It is difficult to imagine that M. Halanzier is a Frenchman.

A young singer is just now exciting enthusiasm among the frequenters of the Opéra-Comique. The Parisians, sometimes difficult to satisfy, are as often easily impressed by a new comer, especially if the new comer be a pretty woman. But, from all accounts, Mdle Bilbaut-Vauchalet has achieved a real and legitimate success, as Isabelle, in Hérold's *Pre aux Clercs*.

Christine Nilsson has been greeted with the same enthusiasm at St Petersburg as only lately at Moscow. The local papers, including the not always too lenient *Journal de St Petersburg*, are in raptures with her performances of Marguerite in Gounod's *Faust* and Valentine in the *Huguenots*. We are not surprised.—*Graphic*.

"In answer to the statement that the umbrella was invented one hundred and fifty years ago," observes the *Boston (U.S.) Courier*, "we are met with the following doubt:—It may be that the umbrella was then first made public, but who can say how often it had been invented previously and stolen before the inventor could show it?"

Mdlle Josephine Rummel, pianist, died on the 19th December, travelling from Wiesbaden to Mayence. Born in Spain in 1812, she was the daughter of Christian Rummel, *Capellmeister* at the Court of Nassau, sister, of Joseph Rummel, and of Mad. Franziska Schott, widow of the well-known Mayence publisher, and aunt of M. Franz Rummel, highly appreciated in Belgium as a pianist.

The brief winter season at Her Majesty's Theatre has come to an end, and there is reason to believe that its success will encourage the director in other undertakings of the kind. Only one of the two "novelties" announced in the prospectus was given—the *Ruy Blas* of Signor Marchetti, about which more than enough has been written. This opera was played several times, but failed to make any extraordinary impression. The *Forza del Destino* of Verdi, as remodelled by its eminent composer, was, at the eleventh hour, abandoned, for reasons with which we are unacquainted. Nevertheless, the mere fact of his having produced no fewer than sixteen operas in so short a space of time, the greater number of them with more or less efficiency, entitles the director to the confidence of his patrons and supporters. The last performance comprised a miscellaneous selection from various operas for his "benefit."—*Graphic*.

## MOTTO FOR CHRISTMAS.

"Nunc est bibendum" (Now is the time for Bib and Tucker), i.e., for Tuckers to bib—to put on their bibs.

[Also "Nunc pede libero." Why Tucker?—D. Bearb.]

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